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AN ILLUSTRATED HISTORY OF WRITING AND LETTERING

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INTRODUCTORY NOTE

The immense flood of printed matter which characterizes the present day has not only diminished our reverence for *language*. It is also beginning to destroy our living sense for the visible representation of language, for *writing and lettering*. There are few people who are still sensitive to positive and negative values in lettering, probably because it is under our eyes whichever way we turn, and everybody has to make use of it, even if it be only on the typewriter.

Although many fruitful attempts have been made since the turn of the century to counteract the disgracefully low cultural level of penmanship and book-production, there has on the whole been scarcely any material change of quality in the employment of printed and written characters. A pessimistic observer might indeed speak of a decline. Excessive speed in writing, both in composition and in manual transcription, and the consequent neglect of intellectual contents, linguistic clarity and graceful outward form, are the real reasons why handwriting has become a Cinderella for everyone. The great manifestations of a living art of type and letter-design produced during the last four decades are the work of but a small number of men, who have by untiring self-discipline won for themselves a higher level than that of the man in the street. The latter scarcely suspects that the writing of a beautiful page, the designing of a perfectly set-up and printed book, presuppose more than an everyday standard of education, and that looking upon these things with conscious appreciation can arouse in one a receptive joy of a high order. The capacity to experience this can only be acquired by the attentive study of beautiful writing forms, just as genuine understanding of works of the representational arts is seldom spontaneous, but usually the result of self-training.

Certainly the active learning of writing forms through calligraphic exercises, however simple, is the surest way to true understanding of lettering. But even those who are incapable of writing in this way ought to acquire a certain sense for the formal qualities of applied lettering. Comparisons such as anybody can make between superior and inferior specimens, the reading of books on the history of penmanship, visits to collections devoted to the craft of book-production and to monumental inscriptions, and, if possible, an introduction into the morphology of formal script are the appropriate means to this end.

It is the object of this book to draw attention to the great documents of the penman's craft in the cultures of the past, and thus to make a preparatory contribution towards the raising of our formal standards in the treatment of written characters. As a complete history of writing in illustrations would fill many volumes, we can only present a brief survey of the more circumscribed history of our own writing,

which will afford scope for comparisons and for the classification of additional material, and the repeated contemplation of which will help to develop a sense for the æsthetic qualities of good writing. The occasional specimens of writing from exotic cultures are intended to show how elsewhere also the appropriate use of simple tools, coupled with technical and optical necessities, has led to the evolution of significant and beautiful forms.

By 'writing' in general we mean deliberately fixed signs, which imply a meaning and can be 'read'. All genuine writing is a convention and therefore intelligible only to the initiated. It is never the result of arbitrary inventions, but always the laborious achievement of many generations, often of many peoples, at last crystallized to a mutually accepted code. Even our shorthand can only be read by those who have learnt it. Any private infringement of the rules makes it a puzzle for everybody else, or at least more difficult to read.

Four stages can be distinguished in the histories of most writings. On the preliminary stages of writing (mnemonic or memory signs) follow the pictorial signs (pictographs), the signs for ideas (ideograms) and finally the signs for sounds, or letters (phonograms). As writing in phonograms is only adapted to some, but by no means to all languages, many cultures, even important ones, such as the Chinese, have remained in the stage of ideographic writing.

Aids to memory of all kinds, the knot in the handkerchief, the marking of ways by blazing trees or painting them with strips of colour, magical signs and badges, belong just as much to the *preliminary stages* of writing as the herald's staff with which messengers established their identity among the ancients. Only when such tokens formulate definite combinations of thoughts do the true beginnings of writing arise. Thus there was a writing by knots known to the ancient inhabitants of Peru, which is supposed, by the medium of cords tied together, not only to have conveyed details about their armies and supplies of gold and corn, but also to have served for the recording of laws. A similar writing by knots is still employed by the inhabitants of the Liukiu Islands.

More developed early forms of writing are paintings and drawings. When Neo-lithic man painted single animals and groups of animals on the walls of his caves, he probably wished thereby to give expression to his joy at a successful catch (ill. 1). Other cave-paintings, of Palæolithic date, depicting hunting scenes, already describe particular events. But they are still ambiguous, because the signs—naturalistic representations—lack the force of a binding convention. On the northern slopes of the Pyrenees pebbles from the later Stone Age have been found with signs painted on them, some of which display an astonishing resemblance to letters, even to our alphabet (ill. 2). It is however improbable that mankind should at this

time already have been capable of analysing the words of their language into their component sounds and representing these with phonograms. It is more likely that they are magical charms, badges or, in the case of some of the pebbles, devices for the recording of certain quantities.

A pictorial chronicle, such as the Red Indian buffalo hide here reproduced (ill. 3), on which there are indications of the number of the enemy killed and other enumerations, does not, as a pictographic writing, go far beyond the cave-paintings of the Stone Age. Only when the pictorial signs employed become constant recurring symbols, that is to say *ideograms*, as in the Codices of the Mayas (ill. 4), can we speak of true writing. These ideograms, highly simplified images of natural objects, in the first place reproduce the meaning of the words. There also occur, however, rebus-like signs for syllables (anticipatory forms of the stricter phonograms). The majority of the signs are combinations with ambiguous determinatives, the deciphering of which has only succeeded in a few cases. Some of the numerical signs—strokes and dots—are shown in our illustration. In addition to these all the signs are known which are connected with dates and the calendar, the signs for certain abstract ideas, a few verbs and signs for animals and gods.

Every kind of developed ideographic writing depends on combinations of simple basic ideas with modifying conceptual or phonetic signs (determinatives). Gradually the pictures are abbreviated, petrifying to formulæ, the original significance of which slowly becomes lost. In the older Cuneiform writing (ill. 5) there are still recognizable pictures, but less immediately so than in the ideograms of the Mayas. Their emphatically angular form is due to the signs having been impressed with a sharpened stick in wet clay, which was afterwards exposed to the burning sun. The ancient inhabitants of Mesopotamia, with their marked feeling for geometry and architecture, loved the contrast between perpendicular and horizontal movements, and in addition to these made use only of the diagonal bisecting the rightangle. As the hand must adopt an uncomfortable position in impressing the frequent perpendiculars, the Cuneiform writing was before long turned round by an angle of 90 degrees. The later form, to which the writing owes its name, displays the pictures only when it has been turned back through these 90 degrees (ill.6). That here each stroke is deeper on the left, shallower on the right, is due to the rapid, so to speak cursive use of the writing instrument.

Like the Maya writing the Hieroglyphics of the ancient Egyptians developed out of painted pictures of great verisimilitude (ill. 7). They are a mixture of word-signs, consonantal phonograms and modificatory signs, not dissimilar from the 'rebus' of our own times. Detailed drawings evolved gradually into simple, abstract tokens, which in the end could be written fairly nimbly with a reed pen of the broad-nib type (ill. 8). We owe the deciphering of this enigmatic writing to the

discovery of the trilingual Rashîd Stone (ill.9), the lowermost third of which is written in Greek. The central third of this basalt slab displays demotic writing, the late form of Egyptian writing, in which the pictures underlying the signs have been reduced to quite abstract symbols in consequence of very quick writing.

The extraordinarily beautiful picture-writing of the Discus of Phaestus (ill. 10) is of the Minoan period of Crete; it is independent of Egyptian Hieroglyphics and was impressed in clay with wooden stamps and, curiously enough, arranged spirally. It had no influence on the tradition from which our writing was evolved.

The origins of European phonetic writing, i.e. of the alphabet, are obscure. Our letters are beyond doubt abbreviations of pictographic prototypes and they were chosen on the principle of employing for the representation of each sound the pictograph of a notion beginning with that sound (acrophonic principle). Isolated signs for sounds and symbols were already to be met with in Cuneiform and Hieroglyphic writing. Whether the ancient Phænicians, who traded with many nations, were the first to analyse words consistently into their component sounds and represent these with phonograms (ill. 11) is not certain. But it is generally assumed that Greek writing, the mother of the Latin alphabet, was derived from the writing of the Phænicians.

Our illustrations at this point turn aside from the European development for a while and show some important exotic writings, in the first place Chinese (ill. 12, 13), a still living ideographic writing of great beauty, and the most highly developed pictorial writing of all ages. Japanese writing (ill. 14, 15), a syllabic writing, was developed out of certain Chinese word-signs. Arabic writing, which has spread over many lands (ill. 16, 17), is phonetic, like our own, and of Aramaic origin; it is written with a pen, and, in common with most oriental languages, from right to left, and in consequence of Mohammed's prohibition of representational art it underwent valuable artistic developments.

According to some scholars Greek writing developed not out of Phœnician, but out of an Early Cretan syllabic writing, which was related to that of Cyprus (ill.18). Uniquely new about Early Greek writing (ill.19) were the evolution of phonetic signs for the vowels, the clear linear arrangement and the direction of the writing from left to right. All earlier writings ran from right to left, the oldest Greek inscriptions alternating from left to right in the one line and the reverse in the following one (bustrophedon). All the signs were subordinated to a uniform order, characterised by equal height and the predominance of perpendicular strokes. The formal differences between the phonetic signs are of brilliant simplicity. Its clearness is due to the contrast between straight lines, triangular and circular forms, which is more striking to the eye than any other contrast of forms. This unique artistic heritage of Greece has survived all modifying influences of writing technique and still shines in imperishable radiancy in our present-day writing. Some specimens

of early Greek written documents are given in illustrations 20 and 21. The writing known as Cyrillian, which is employed in Russia, Bulgaria and to some extent also in Yugo-Slavia, derives from Greek characters.

The inhabitants of Southern Italy took over Greek writing before it had been completely developed, soon however adding some new characters to the alphabet. The Roman inscriptions of the classical period (ill. 22) are the unsurpassed, perfect and timelessly beautiful archetypes of our writing in the narrower sense. Although they follow the Greek principle of form, they have yet acquired a specifically Roman aspect in certain details. The fact that the letters on Trajan's column display a modulated alternation of more vigorous and softer strokes is due to their having been traced with a broad, spatulate brush, which 'wrote' like a broad-nibbed pen. How the writing instrument, especially in rapid writing, determines the details of the form, is shown by Rustic lettering (ill. 24), produced with a broad nib, and by the older Roman semi-formal hand (ill. 25), written with a finer instrument. In this latter the letters from time to time exhibit ascending and descending strokes which then become crystallized to regular formal elements in Early Christian Uncials. Indeed, semi-formal writing, that is to say the writing employed in documents, letters and note-taking, has down to our times been the source of nearly all evolutions of form. To the semi-formal writing of later Roman days, the Later Roman Cursive (ill. 28), we owe not only the Half Uncials (ill. 29, 30), but also the chief incentive to the development of small letters or Minuscules. Up to then there had been only one alphabet, that which we refer to nowadays as Capitals. The Minuscule or small letter is the outcome of a further development. People wrote more and more quickly; out of the joining on of strokes there arose a rhythmical writing, to which the forms of the letters adapted themselves more and more closely. The employment of the quill-pen had a decisive share particularly in fashioning the forms of the Minuscules in the age of Charlemagne (ill. 35, 36). The Rustics can only be regarded as a reproduction of the basic geometrical Roman forms as far as the pen would allow. But of the Minuscule it may be asserted that it owes its very form to the broad-nibbed pen. This it was that led to the swelling and diminution of the strokes, a feature which governed the form to a greater extent than the motion of the pen as revealed in the strokes themselves. The creation of the Minuscule about the turn of the seventh century constitutes the last great stage in the development of writing. Our present-day Roman print, its broken variants, the so-called Black-Letter and the German Fraktur, together with our handwritings are all derived from the Minuscule with its deep insight into the necessities of letter-formation.

For centuries the Carolingian Minuscule remained the dominating book-script of the occident, until it was gradually, by the progressive breaking up of all its single elements, transformed into the Gothic Minuscule (ill. 38–40). The books and documents of the Middle Ages (ill. 36–46) are manifestations of an art of penmanship scarcely rivalled by the artistically most perfect works of later calligraphers.

Gutenberg's invention entailed the end of this art and also the beginning of a new era for the development of writing. The inventor of movable types cut his letters according to the best models of his day and it was only natural that the earliest printed pages had the appearance of manuscripts (ill. 45).

Meanwhile, however, in Italy the Carolingian Minuscule had been awakened to new life. The types cut from this model vary little from modern Roman type. More and more the processes of bookprinting and of engraving determined letter forms. That the art of writing declined is above all the fault of those seductive engraved copy-books, which abetted the mistaken ideal of writing 'copperplate' (ill. 55, 56, 61). In Gutenberg's days it was still the highest aim to print 'like writing'. Now people had fallen so low that they wanted to write 'like engraving'. The eighteenth century fondness for the engraving led at last also to the deterioration of printing types. Anything that might still recall the written prototype was sacrificed to a chilly, rationalistic, exaggeratedly simplified form (ill. 59), the sterility of which can perhaps only be fully recognized at the present day.

The extremely low level of penmanship and book-production called certain men into the field towards the end of the last century, amongst them William Morris (ill.65) and Edward Johnston, who set up the ideals of craftsmanship anew and started a fresh development. Many others have since followed them.

There is now no longer any lack of good printing types, but there is of intelligent people to utilise them. The valuable founts of our day, however, reflect only the skill of a few masters of the craft, not the general level of writing and lettering. This reveals itself most distressingly in the abominable informal writing of the present day and in the generally wretched lettering of shop signs, street-names, and tramcar notices—by no means unimportant problems, to which all too little attention has been paid in recent years.

A selection of better forms for the innumerable applications of lettering, guided only by 'good taste', will hardly be of much permanent use, however valuable it may appear at first sight. Draughtsmen and painters must learn to use sound tools in the right way. Every kind of beautiful writing is the outcome of a simple technique in which the means are suited to the end. To-day lettering is even 'drawn' or 'constructed', because people cannot write it; the sign-writer himself 'draws' the outline of his letters with a pointed brush, then filling it out with a thicker one, because he neither possesses form-creating tools, that is to say properly cut brushes, nor would know how to use them, if he had them.

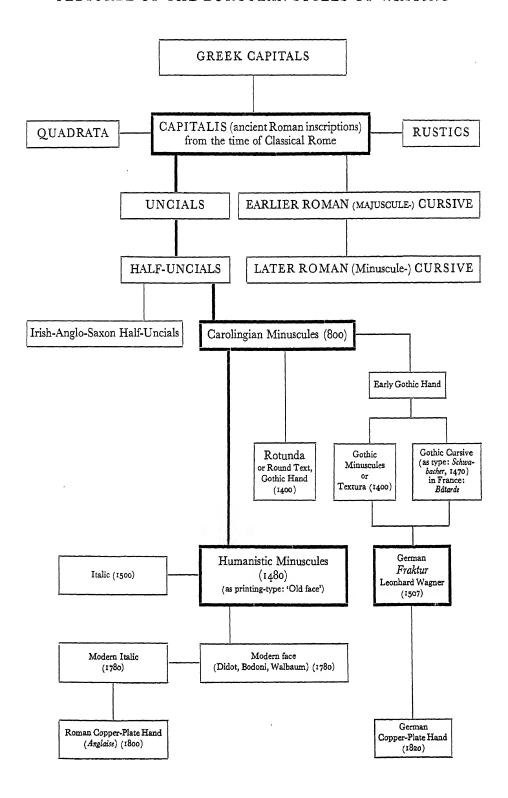
A genuine culture in writing would extend its influence even to its humbler

applications. It cannot be hoped for merely from a revival of the teaching of writing in elementary schools, such as is being attempted in some countries. Until everybody approaches this highly differentiated and yet common medium of communication with attention, respect and love, all efforts towards beautiful writing will remain the concern of a minority. May this book at least win for that minority a few new adherents.

To make the development since the time of the ancient Romans clearer, we append here a diagrammatic pedigree of the European writings. It shows how the actual evolution proceeds by gradual stages from Roman Majuscule to Minuscule, while *Fraktur* should be regarded as subordinate to and not on an equal footing with Roman type, since it is only a collateral development from this very Minuscule. It would, however, be erroneous to base any æsthetic judgment on this genetic relationship.

Since neither good Roman nor good *Fraktur* types strike us as outmoded, since both are still in use and show no signs of decreasing serviceableness, there is little occasion for us to be perplexed about future developments. All that is possible, and for some reasons necessary, is variation within discreet limits.

PEDIGREE OF THE EUROPEAN STYLES OF WRITING





LIST OF THE REPRODUCTIONS

- 1. A bison at rest with its head turned. Coloured painting, about life-size, on the roof of the cave of Altamira (Northern Spain). Later Palæolithic period (about 20000 years before our era). From Breuil and Obermaier, The Cave of Altamira, Madrid 1935.
- 2. Ochre-painted pebbles from the cave of Mas d'Azil (France, foothills of the Pyrenees). Beginning of the Neolithic Age. From Piette, Les Galets Coloriés du Mas d'Azil, Paris 1896.
- 3. Bison hide of the Crow Indians with pictorial writing (Pictography). Beginning of the 19th century (before 1838). The star-shaped figure in the centre represents a shield decorated at the edge with eagles' feathers, which in its turn displays a camp of tents arranged in a ring. On the rest of the surface are scenes of Indians fighting among themselves and with Europeans. Above on the right are depicted the severed heads of slain enemies, together with a list of horses and unmounted warriors, indicated by means of footprints. From the two rectangular strips of red cloth some scalps are still suspended. The colours employed are brownish black, red and green. Size about 200 × 180 cms. Berne, Ethnographische Abteilung des Historischen Museums.
- 4. Page from the Maya Manuscript of Madrid (Codex Cortesianus). A folded book of the Mayas of Northern Yucatan, between 1200 and 1400 A.D. On paper made of agave fibre, painted with black, brown, also red and blue colour. Madrid, Biblioteca del Palacio. (These particulars and material for the relevant passages in the text I owe to the kindness of Dr. Hans Dietschy, of Basle.)
- 5. Sumero-Accadic baked tile with early form of Cuneiform writing. The inscription is by a king of the south Mesopotamian city of Lagash, named Eannatum. About 2700 B.C., but according Jensen (Die Schrift, Glückstadt [1935]) about 3200 B.C. 17×21 cms. Berlin, Vorderasiatische Abteilung der Staatlichen Museen, VA 2599.
- 6. Babylonian Cuneiform writing. Clay tile of Nebuchadnezzar II, king of Babylon from 605 to 561 B.C. It is inscribed with his name and titles. London, British Museum.

- 7. Panel portraying an Egyptian official (with sceptre, staff and writing equipment), from his tomb. About 2950 B.C. One of the hieroglyphs above the picture shows the writing equipment (a tube to hold the reed pens and ink-vessels); it stands here for the idea 'scribe'. Cairo, Museum.
- 8. Papyrus from the 'Lamentations of the Peasant'. About 2000–1800 B.C. Berlin Museums, P. 10 499. Slightly reduced. From Adolf Ermann, Literarische Texte des Mittleren Reiches, Leipzig 1908. Volume I, plate 5.
- 9. The so-called Rashîd (Rosetta) Stone, a slab of basalt, dug up at Rashîd (at the mouth of the Nile) in 1799, and inscribed with hieroglyphics, Demotic and Greek writing. The trilingual text, a tablet in honour of Ptolemy V Epiphanes of the years 197–196 B.C., afforded to the occident our first knowledge of hieroglyphics and at the same time the key for their decipherment by the French scholar J. F. Champollion. Dimensions 122×80 cms. London, British Museum.
- 10. The so-called Discus of Phæstus. One of the two sides. Minoan pictorial writing. About 1600 B.C. Middle-Minoan period. Heraklion, Museum. Diameter of the original about 20 cms.
- 11. Stele of the Moabite king Mesa. Erected about 850 B.C. at Dibon (Diban), to the east of the Dead Sea. Paris, Louvre.
- 12. Rubbing of an ancient Chinese inscription of the Wei Epoch (386-581 A.D.) with three styles of writing. From Yang Yu-Hsun, La Calligraphie chinoise depuis les Han, Paris 1937.
- 13. Calligraphy of the Emperor Ning Tsung (Southern Sung Dynasty) (1195–1224 A.D.), Indian ink on silk. Height 25 cms. Museum of Fine Arts, Boston.
- 14. Japanese woodcut in grey and black with written characters and two red seals. 19th century. Dimensions of sheet 32×44,5 cms. Basle, Gewerbemuseum.
- 15. Part of a Japanese scroll. Written with the brush in Indian ink on paper. Background painting (blossoms) in gold. 18th to 19th century. Height 25 cms. Basle, Gewerbemuseum.

- 16. Sheet from a Cufic Koran on parchment. Egypt, 8th century A.D. Ornamentation in red and green. 28×30 cms. Gotha, Herzogliche Bibliothek. From Sarre, Die Ausstellung von Meisterwerken mohammedanischer Kunst in München, 1910.
- 17. Taliq (Persian calligraphy). Page from a 16th century manuscript. Brownish background with figures painted in gold. The writing field is old rose, the lettering being black with gold ornaments in between. The framing of the writing-field is polychrome. Dimensions of entire page 23.3 × 35.4 cms. Basle, Gewerbemuseum.
- 18. Inscription from Cyprus in limestone, formerly inlaid with bronze, in Cyprian writing. Breadth about 45 cms. London, British Museum.
- 19. Marble stele from Athens, 5th century B.C. From Otto Kern, Inscriptiones graecae, Bonn 1913.
- 20. Greek book hand of the more severe kind. Papyrus. End of the 2nd century A.D. From the poems of Bacchylides. London, British Museum. (Reproduced from 'Zeitstil und Gattungsstil in der griechischen Schrift' by Prof. Dr. W. Schubart, Berlin. In: Die zeitgemäße Schrift, Nr. 45, Berlin-Leipzig 1938.)
- 21. Tablet from a Greek wax tablet book of school exercises. 4th to 5th century A.D. Berlin Museums, P. 14 000, plate 4. The inscription runs 'Αρχή μεγίστη τοῦ βίου τὰ γράμματα ('The true beginning of life is writing').
- 22. Part of the inscription of Trajan's Column in Rome. About 114 A.D. The section of the writing here visible is in reality about 53 cms wide. Photograph: London, Victoria and Albert Museum.
- 23. Quadrata. Page of a book (section). 4th century B.C. Written over on the right by a much later hand. St. Gall, Stiftsbibliothek, cod. 1394.
- 24. Rustics. Page of a book. The margins are missing. From a vellum manuscript. 5th century A.D. Paris, Bibliothèque Nationale, ms. lat. 8084. From Mallon-Marichel-Perrat, L'écriture latine, Paris 1939.
- 25. Earlier Roman Cursive. Rome, middle of the 1st century A.D. Height of the original 28.5 cms. Berlin Museums, P. 8507 col. 2. From Mallon-Marichel-Perrat. Transcription of the two top lines:

· Alterior is

tenuisse caussam petitóri expediat/(hae) ne [[inter]]

[pro]cedant artes male agentibus si

- 26. Slanted-pen Uncials. Book page from a vellum manuscript (St. Cyprian, Letters). Perhaps written in Africa. 4th to 5th century A.D. Width of the original 20.5 cms. Rome, Biblioteca Vaticana, ms. lat. 10959. From Mallon-Marichel-Perrat.
- 27. Uncials written with straight pen. 8th century. Width of the part reproduced 15.8 cms. Paris, Bibliothèque Nationale, ms. lat. 281. From Mallon-Marichel-Perrat.
- 28. Later Roman Cursive. Rome, middle of the 4th century A.D. Part of a column. Height of the portion reproduced 22 cms. Leipzig, P.530 col. 3. From Mallon-Marichel-Perrat. Transcription of the three top lines:

impp. diocletianus et maximianus a/et maximianus nobb. caess./ad synodum xysticorum et thymcli/

- 29. Half-Uncials, written with half-slanted pen. From a vellum manuscript (St. Hilarius, De trinitate). Written before 509 A.D. Original length of the bottom line 17 cms. Rome, Biblioteca Vaticana, Basilicanus D. 182. From Mallon-Marichel-Perrat.
- 30. Part of a page from the Book of Kells. (Matthew XX. 18-21.) Anglo-Saxon Half-Uncials. 8th century. Width of the portion reproduced 21 cms. Dublin, Trinity College.
- 31. An opening page from the Lindisfarne Gospels. (Matthew I. 1.) Irish. About 700 A.D. In colours on vellum. The translations, added in small writing only in the 10th century, in the margin and writing-field, have been omitted from our reproduction. Actual size of the picture (without margins) about 34 × 25 cms. London, British Museum, Cotton MS. Nero D.IV. f. 27. Transcription of the four principal lines:

LIBER / GENERATI / ONIS IHU / XPI FILII DAVID FILII ABRAHAM /

- 32. Merovingian book hand. St. Cesarius of Arles. 8thcentury. Brussels, Bibliothèque Royale, ms. 9850. From Steffen, Lateinische Palaeographie, Trier 1896.
- 33. Carolingian Minuscules. (7th line: Uncials.) Gospels of Prüm. Written at Tours. 9th century. Without the vellum margins. Lines 13 cms. long. Berlin, Preuss. Staatsbibliothek, Ms. lat. theol. fol. 733.

- 34. Page from a copy of the Four Gospels. Without the vellum margins. School of Fulda? Last third of the 10th century. Berlin, Preuss. Staatsbibliothek, ms.lat.theol.fol.359. From 'Schöne Handschriften aus dem Besitz der Preussischen Staatsbibliothek', Berlin 1931.
- 35. Late Carolingian Minuscules. First and fourth lines: Rustics. Second, third and fourth lines: Lombardic Versals. From the collection of Pericopes of St. Erentrud of Salzburg. Salzburg manner, middle of the 12th century. Linear reduction about a third. Without the full vellum margins. Munich, Bayrische Staatsbibliothek, cod.lat. 15903.
- 36. Part of a column from a Latin Bible. English, beginning of the 13th century. To the left, part of the initial 'I', which extends from top to bottom of the page. Original size.
- 37. Parchment document, Basle, 1304. Width of the original vellum 27 cms. Basle, Staatsarchiv (114. Geh. Reg. XII. F 2).
- 38. Page of a vellum manuscript, probably of French origin, with initial 'P' in colours and gold. Dimensions of sheet 31 × 45 cms. Basle, Gewerbemuseum.
- 39. Front of the tomb of Bishop Tilo of Trotha. Merseburg. Bronze tablet with letters in relief. Late Textura form. 1514. 192. 5×47.5 cms. From a rubbing.
- 40. Missal (Gothic Minuscules). Page from an antiphonary. South German, late 15th century. With illuminated initial in gold and colours. Dimensions of page 59×41 cms.
- 41. Rotunda (Round Text, Gothic Hand). Page from a Sacramentary on vellum. With ornamental initial 'I' in colours and gold. Florentine, middle of the 15th century. Dimensions of sheet 26.5×36 cms. Basle, Gewerbermuseum.
- 42. Bâtarde (West European Gothic Cursive). Page from an illuminated manuscript (Honoré Bonnor, L'arbre des batailles). Flemish-Burgundian, about 1482. The Lombardic initials are red, the capitals in the text are filled out with yellowish colour. Dimensions of page 36.3×25.2 cms.
- 43. Bâtarde. Latin safe-conduct from John, Duke of Burgundy. Burgundian. 1409. Width of original vellum 31 cms. Basle, Staatsarchiv (St. Urk. 800).
 - 44. Part of a Papal Bull on vellum. 1443. In

- the size of the original. Basle, Staatsarchiv (St. Peter Urk. 987a).
- 45. A page from the 42 line Bible of Johann Gutenberg. Mayence 1455. Dimensions of page 47×32 cms. From the facsimile of the Insel-Verlag, Leipzig.
- 46. Rotunda (Round Text, Gothic Hand). Bookpress of the late 15th century. Page from Æsopi Fabulae lat., add. Seb. Brandt, Basle, Jacob Wolff von Pforzheim, 1501. With two Gothic initials cut in wood and one woodcut illustration. Dimensions of page 19.5 × 26.5 cms.
- 47. Humanistic Minuscules. Page from an Italian parchment manuscript (Pietro Barozzi, Carmina). 1481. Original dimensions of the page reproduced 13.2×19.3 cms. From 'Manoscritti dal secolo IX al XVI. Vendita all'asta, 3–4 decembre 1929', Milan, Hoepli.
- 48. Opening page from Cyprianus, Opera, Romae, Sweynheim et Pannartz, 1471. Painted ornamentation in gold and colours. Size of page 22 × 32 cms.
- 49. Page from Diomedes, De Arte grammatica, Venice, Nic. Jenson, 1480. Dimensions of page 18.5 × 26.5 cms.
- 50. German 'Kanzlei-Kurrent' (Chancery Running Hand). Document on vellum. Basle, 1502. Width of the original 45.5 cms. Basle, Staatsarchiv (St. Urk. 2555).
- 51. Printed mandate. Zurich, 1529. Considerably reduced. Zurich, Zentralbibliothek.
- 52. Basle book-title from the press of Valentin Curio. Basle 1526. Dimensions of page 30 × 19.5 cms. Basle, Gewerbemuseum.
- 53. Title-page of a book by Albrecht Dürer. Nuremberg, 1528. Dimensions of page 20.3 × 30.5 cms.
- 54. 'Cancellaresca bastarda'. Copybook model for the instruction manual 'Opera nella quale sinsegna a scrivere' by Vespasiano Amphiareo, Venice 1554. In the size of the original. The original is a woodcut.
- 55. 'Italienne bastarde'. Model for copying, engraved in copper by Louis Barbedor, from his book 'Les Ecritures Financiere et Italienne-Bastarde', Paris 1647. Dimensions of original about 30×41 cms.
- 56. Cursive writing from 17th century Dutch copybook engraved in copper. Slightly reduced.
 - 57. Page from a patent of nobility and arms,

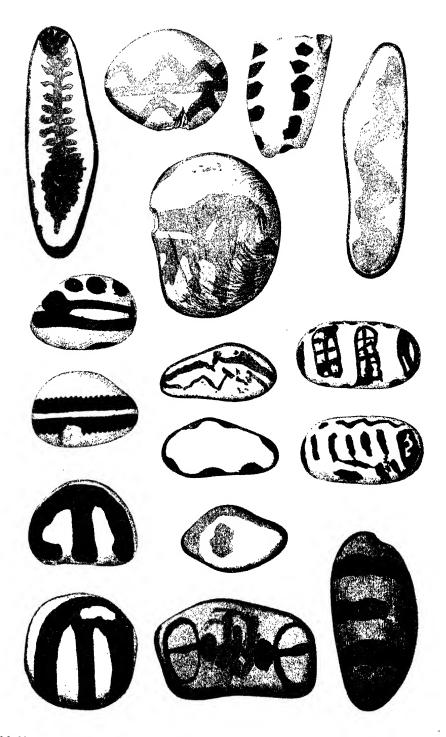
- granted by Emperor Leopold I to Johann Jakob Machmayer. Vienna, 1698. Size of the original. Shortened at the bottom by 13 cms. Vienna, Haus-, Hof- und Staatsarchiv. From 'Beispiele künstlerischer Schrift aus vergangenen Jahrhunderten' edited by Rudolf Larisch, Wien 1926.
- 58. Script Type of the middle of the 18th century, cut by J.M. Fleischmann (1701–1768) for the Enschedés at Haarlem. From a specimen of 1757. Size of the original.
- 59. Title-page by Giambattista Bodoni (1740 –1813). Parma 1795. Dimensions of page 21.5 × 15 cms.
- 60. Decorative writings from the beginning of the 19th century. The first and second alphabets are by P.Didot l'Ainé. Matrices in possession of the type-foundry of Joh. Enschedé en Zonen, Haarlem. From a specimen of the Průmyslová Tiskárna, Prague. Size of the original.
- 61. Form engraved in copper by Thomas Bewick (1753–1828). Beginning of the 19th century. Dimensions of the original 25×9.4 cms. From 'Bewick Gleanings' by Julia Boyd, Newcastle-upon-Tyne 1886.
- 62. Set-up type from 'Specimen of Printing Types... of John T. White', New York 1843. Size of the original. Property of the author.
- 63. Above: Alphabet cut after the Roman type of Claude Garamond (about 1540) from the Lettergieterij voorheen N. Tetterode, Amsterdam (about 1930). Below: 'Bauersche Antiqua' (about 1870).

- 64. Page from a book of the 1880s. (Wilhelm Schneider, Der neuere Geisterglaube, Paderborn 1882.) Size of the original. Set up in facsimile.
- 65. A page from 'The Historye of Reynard the Foxe', set up in Troy Type by William Morris with initial and marginal decorations from his own designs. London, The Kelmscott Press, 1892. Original dimensions of the page reproduced 25.7 × 15 cms. The lines which appear as grey in the reproduction are red in the original.
- 66. A page from 'The Holy Bible' of the Doves Press. London 1903-1905. Dimensions of page 33.5×24 cms.
- 67. A page from Eric Gill's 'Typography', London 1936. Set up in Eric Gill's Joanna type. Size of the original.
- 68. Specimen page from Augustinus, De civitate Dei. Bremer Presse, München 1924. Types designed by Dr. Willy Wiegand. Lay-out by Josef Lehnacker. Initials by Anna Simons. Original dimensions of the sheet 34.6 × 24.5 cms. From a copy in the possession of the author.
- 69. A page from the Works of Goethe, Basel, Verlag Birkhäuser, 1944. Set up under the supervision of Jan Tschichold in a Monotype fount cut after the 'Poliphilus' Roman types of 1499. Almost the same size as the original.
- 70. A page from 'The Barking Writing Cards', a manual of model handwriting by Alfred Fairbank (Leicester, The Dryad Press, n.d., about 1930). Linear reduction about one fifth.





All writing originates in the desire to record and communicate events or conceptions. If we interpret this lifelike painting from a cave of the Stone Age as the expression of excitement over the killing of an animal, as a record of a successful hunting expedition, then it is an early form of 'writing' in the wider sense.

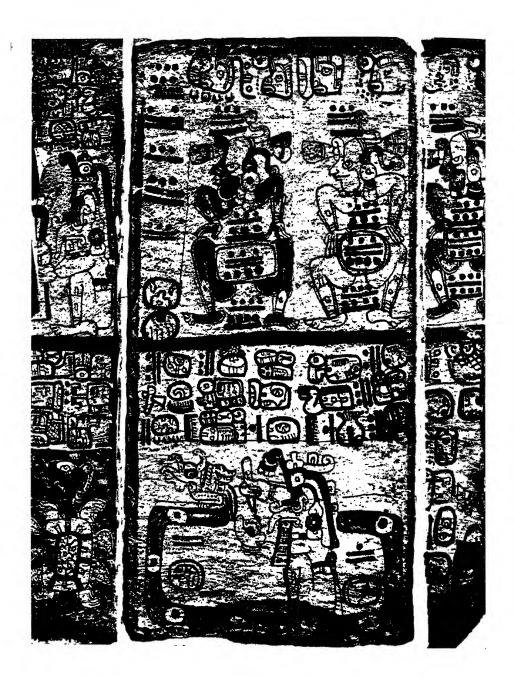


2

Markings of all kinds can display letter-like character without being genuine writing. Whether the Stone Age pebbles here reproduced are religious tokens, symbols, or have some other significance, the signs painted on them with the finger are not letters. Letters are only met with at a higher stage of civilization.



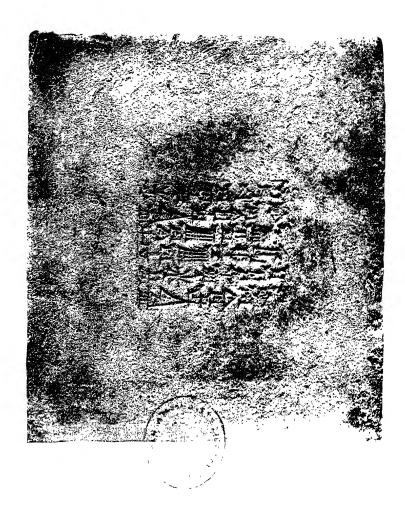
From the evolutionary point of view this pictorial chronicle of the Crow Indians of the last century still belongs to the Stone Age. It shows a succession of events, and by means of footprints and hoofmarks records the number of foes slain. The figures are however still not symbols for ideas, but mere copies from reality.



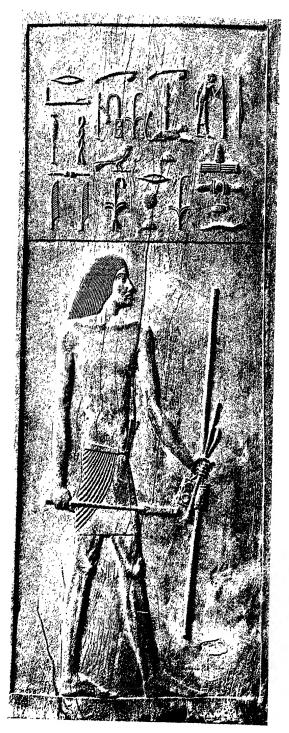
This comparatively highly developed writing of the Mayas, the inhabitants of ancient Mexico, displays mythological figures bearing numerical signs and accompanied by ideograms and series of numbers. Such characters as these could not be written in the modern sense of the word, but had to be laboriously drawn.



The Cuneiform writing of Mesopotamia owes its form to the material of the records, the moist clay of the soil, in which simple pictorial signs were impressed with sharp-edged writing-sticks. The Assyrians received this writing from the ancient inhabitants of the southern part of the land, the Sumerians.



Skilful hands could 'write' the simple Cuneiform signs far quicker than the complicated ideograms of the Mayas could be drawn. In order that it might be written still faster, it was turned round later on and laid on its left side. Several of the signs already represent simple sounds and syllables.



The Hieroglyphics of the Ancient Egyptians, a mainly ideographic writing, independent of Cuneiform and with occasional phonetic signs, were already in use three thousand years before our era. Most of the characters, although symbols, are clearly recognizable depictions of real objects, often executed with elaborate naturalism.



The Hieroglyphics on the preceding page are carved in relief on wood. On papyrus, the writing material of the ancient Egyptians, the reed pen produced a stroke like that of the broad nib, thus imposing a writable form on the characters. The very much abbreviated late form here reproduced is known as *Hieratic*.



This trilingual tablet shows between the Hieroglyphics and the Greek translation the Demotic writing, and hardly betraying any kinship to the distinct pictorial signs of its prototype.



Nearer to our cultural tradition is this still undeciphered, spirally arranged Pictorial writing from Crete.—If anybody were to represent the single sound 'B' by the picture 'Bread', because 'Bread' begins with 'B', that would be an example of the 'acrophonic principle', which inaugurates the history of our phonetic symbols.



About 1200 B.C. the ancient *Phoenicians*, a trading people of the Mediterranean, following up the acrophonic principle, the way for which had already been paved by Cuneiform and Egyptian Hieroglyphics, devised consonantal *phonograms* from much curtailed earlier pictorial symbols; these form the roots of Greek writing and so of our own too.

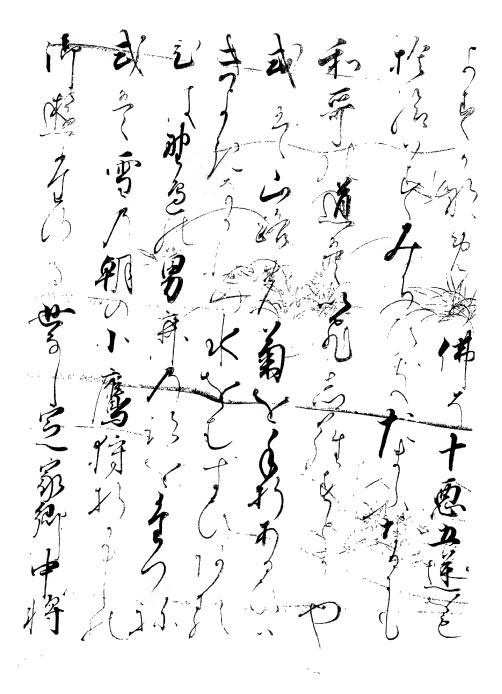
Chinese writing is, like that of the Mayas and the ancient Egyptians, of ideographic origin. The invention and employment of the brush gave a characteristic brush-form to the pictures, which had at first been clearly recognizable and linear. The above inscription shows three stages in the evolution of the signs.



The Chinese value the art of penmanship higher than any other nation. Poets and statesmen, even the Emperor himself, regarded it as one of their greatest honours to be masters of calligraphy. The present leaf from the album of an Emperor of the Sung Dynasty shows developed Chinese writing at its highest pitch of perfection.



Japan to begin with used only Chinese written characters and still makes occasional use of them now-adays, although as a rule pronouncing them quite differently. Again and again, as in this Japanese woodcut with Chinese signs, we are charmed by the perfect harmony between Far-Eastern writing and painting.

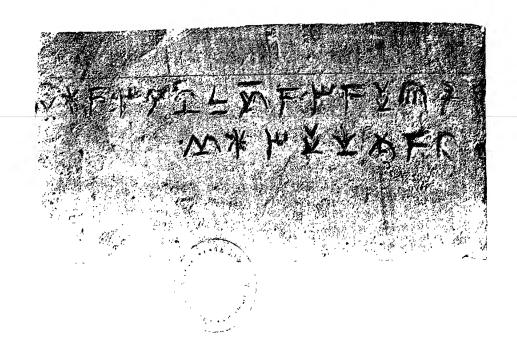


The actual writing of Japan is a phonetic system of signs for syllables, often interrupted however by Chinese ideograms. A master of calligraphy has in this scroll unified the so varied elements of Japanese handwriting with the inimitably light touch of his brush.

How very differently the aspect of a script is determined by the broad reed pen is shown by these Early Arabian letters, known as *Kufi*. Their forms, running from right to left, interrupted by the polychrome gilt marks dividing the sentences, produce an impression of largeness on the vellum with their contrasts of circles and right-angled and toothed figures.

1,

As in China, so also in *Persia* the art of penmanship is held in high esteem. The elegant right-to-left *Taliq* writing of this beautiful book-page, written with a broad reed pen, was developed out of the old Arabian Kufi writing. It is less monumental, but more easy to write and read.



This Cyprian writing, a fairly abstract syllabic script, belongs to the immediate predecessors of pure phonetic letters. It is perhaps derived from Cretan models. The writing in our reproduction runs from right to left, while other specimens are written alternately from right to left and vice versa.



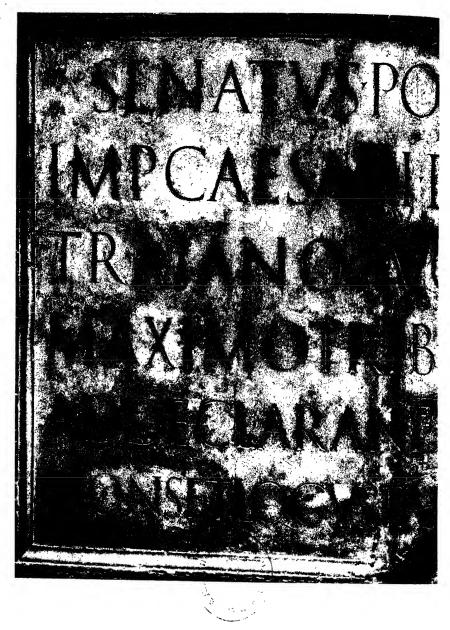
The ancient *Greeks* took over the principle and most of the fundamental forms of their writing from the Phoenicians. They knew how to arrange it in a harmonious order, the eminently clear geometricality of which mirrors the Greek Archaic Style. The fully developed writing of the Greeks, like ours, runs from left to right.

XFITACHTEINUNTION IMMOKERDENOT TFICH AZTET AN 01027112 UDDA bOHIOL FINDLEIM ATOUATTOI EIKOTIBOTO ATTEN TO HIKOTPIXAL PHIOIKOMOLFTXOM FNOTHL MATCH KANTKOLTHANNOTS KUTPALIAMIAMAHUM. LYZALIKDOLLIHIHOLBMHONITI XHMITAMIANIMITHO MAIX KNXOPOTCICTON LIN NKOW. EMBINKMOPHT + 12016 MAITELINIMIOTPOOPON MOS ECTECTHAGTTXA HNI: (HITHOHOHO) XPTCFASE(MOIN AND C) DX COCTETOIT STEPUEN KALANIDAPETTOLONIDORO MOIECEAMEMOIMPIAMOIETIIXE BUTADIEIFFUNHAKAYUN MEPERMONINEYKTIMENDE XXXXOBUPAKUMIMETATPFIAAF OFTICEXFIPPEMPLET PHICEICTHAMANITIXPONU MT! (AC AXKAC AXXVILL SILEIKEBEINHIDELOGOLIMMOD C, ELALMEKYEIOI MYHAPPHANAMETEINE FIGHMOTEKNINAPOLITIMINA I HOICH I MOTHING NECONDITHING MINIXI EXBONTAKOIMHIMBERAMATE TANTINM IM IM IT WAS FIRST

The ancient Greeks wrote their books and documents on papyrus. With their reed pen they developed a flowing Majuscule writing (as writing in capitals only, without small letters, is called). The graceful forms of the column here reproduced fascinate us by the contrasted widths of the Π , N, M, and the O, E, P.



Everyday notes were taken down on wooden tablets coated with wax. In our specimen a teacher has traced a proverb with his metal style for a pupil to copy. The writing already shows tendencies to upward and downward lengthening of certain strokes, precursors of the Greek small alphabet.



The letters of the Old Roman Inscriptions, the unsurpassed models of our modern letters, display, when compared with their Greek prototypes, emphatic, bold outlines, which bear witness to a highly developed sense for line and rhythm—symbols of the power and firmness of the Roman Empire.

ROVASCURAMCINAIENENA ANIMARTIS Q'DOLOS ETDYLCI N ECHAODENSOSDIVVMNVM É MINEQUOCAPTAEDVMFVSIMO DIVUNTITERVAIMATERNASO VSARISTAEIVITREISQ'SEDILLI TPVERESEDAMTEALIASARE! PICIENSSUMMAFLAVVMCA OCVLOGENHTVNONERUSTE NESORORIPSETIBITVAM ISARISTAEVSPENEIGENITOI ACRIMANSETTECRVDEL PER CUSSANOVAMENTE SERVEADNOS FASILIALI

The form of the lettering known as *Capitalis* reproduced on the opposite page is due in part to the chisel, above all, however, to a flat brush, with which the characters were 'traced' on the stone. The corresponding book hand, known as *Quadrata*, displays pen forms of great dignity, which can only be written slowly.

Tundit Tonticulisuda Tuga cibys illicetoracilibalsamasurculo desydataFluuntraraquecinnama SPIRANTETFOLIUMFONTEQUODABDITO PRAELAMBENSTLYUFUSCORTATINEXITUAL Telicesanimaetrataperkerbida concenturarilessuauesonantibus KYMNORYMMODULISDULCECANITMELOS CALCANTETPEDIBUSLILIACANDIDIS SUNTEISCIRITIBUSSAECENOCENTIBUS POENARUM CELEBRESSUBSTY CIFTERIAE illanociesacerquarediitoeus STAGNISADSUPEROSEXACKERUITICIS NONSICUTTENEBRASDEFACEFULGIDA SURGENSOCEANOLYCITERINGUII SEDTERRISDOMINIDECRUCETRISTIBUS Maiorsolenouymrestituensoiem MARCENTSUITLICIISTARTARAMITIBUS exultatoues y i carceriso y 10 UMBRAMMPOPULUSLIBERÁBIGNIBUS

How considerable a part the instrument used plays in determining the forms of lettering is shown even more clearly by *Rustics*, a contemporary book hand, written somewhat more rapidly than Quadrata with a broad reed pen on parchment. There are still no spaces between the words and no punctuation marks. These only emerge in the seventh century.

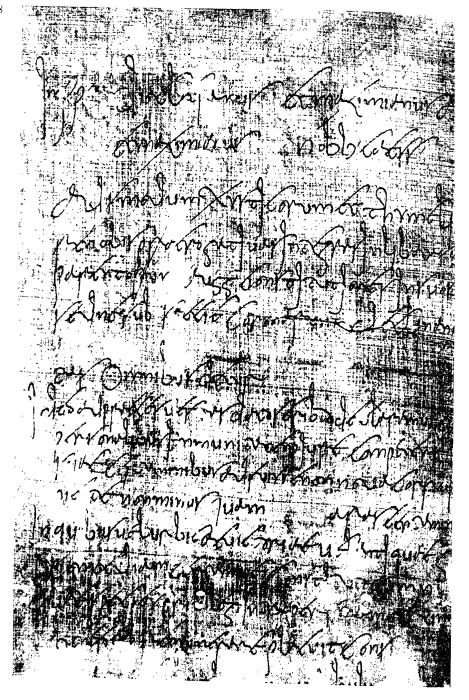
For letters and documents the Ancient Romans also made use of the papyrus, taken over from Egypt, on which the slightly slanting *Early Roman Cursive* was written at a considerable speed with a shredded reed. Some of the letters show ascending and descending strokes.

INDIUM STRANGER LINGER etconcordixelecem Jominicapacétenu 15TIS et exemplumce Terisdilectionsisetpa Cifulytroitifierete: cistis une celesixeue rhaseuanoebacka CKAMICHTAUAITHE anobistérie Bature LIEST EDETINATION seliscipicanoubo. NECTONGLETURNEC CONFESSORES XMER rorisducesfierent quiurrentsethono kisauctoreslauda bilesextrussent Ulderiknouzhtumuo bisceteric extulem TURUELQUANTUMA putsensossinguly Glorienturecomé

etcratularisatisuo Bisetplusceterisalo RIARIINHACUESTRA pacificaregressione CTCARITATECONFITE OKSIMPLICITEKENIM quidinmeocorderu eritdebetishudike JoleBamuehenen teketokkunter lai ccextanoverses-MUNICAREMONTS semquassemeldi ucerecoepisse pos reagurmuosdecre cereprodeuntes schismaticusethe keticus errorexce pitsicresekatquas UESTRAGIORIAINICAR ceremrem 2NSISSE illicenim resedis SEUESTRINOMINIS

Uncials, the Early Christian book-script, take a number of these originally in the main accidental excrescences of several letters (D, H, L upwards, F, G, P, Q downwards) and make necessary constituent parts of the letters out of them. The outline of the words is thus accentuated and the writing becomes in a certain sense more readable.

QUANTO MAGIS PATER C INCXELIS EST OXBIT BO Lun BUSSEv Omnix ergo quxecuc TIS UTEXCIANTUOBIS h ETUOS FACITEEIS DAE Lexerpropherv VINTRATE PERANGUSTAM) **QUIALATA PORTA ETSPA** GUVE OUCIT YOPEROL MULTI SUNTQUINTRA GUNM ANGUSTA PORTA E daye gacit yoaityw **QUI INCIENIUNT EX**



The lengthened upward and downward strokes of the Uncials are developed in a still more lively way in *Later Roman Cursive*, the semi-formal hand of later Roman days. We can already recognize the modern forms of the n and m. Other characters in this handwriting, although it is not very easily legible for us, pave the way for the formation of small letters.

Nontineal unfiderprofecturhiripmdictir. enanzehorumzecumhereziceluczanzi, ciu dirproternouemdnidicencir haecertautem urtualeterna utcoznorcantterolumuerum diffice classification in the classification of the second quodrenrummoueacheuerurdhepritei Non eniminabec nuncquidde xpocredere i ichifi catioaliqua ula ribiectude monitrez. Nonha berguicquampraecerguaminm com poufil hominiruzdererolezdicere nonfilumdiuzpro ficerieidereuricucumerc: Nondercendencem banemuluumdecaelir quodcummulzorumraun daloderefrequencarret dicenticerolum uerum dmeeque inmititelihmepm Omnempraenomi numercognominumuelnaturalumuelaarump Torum conruetudinem praeterminit: Utcum Conficendurroluruerurdrez cerhiraezerni tatempraerarent finedubioineathraprer recrizinficacionequadrer: redforcequod arcterolum conmunionematqueun racemra miado reparaz reparezrane rinonadid quod aiccerdimmerumdin continuorabiecic ecque minrenhimsepm "Cerenrumaudientirincerrozo muderedenduricihizepri cumadidiquodpazer roundrue pur credendure z redendure z ri redrolungon cepter druerun chonone and in check house find achter in mande xpo honcelyngurcucummed fundnunur mer repo nonadimic ucunuriedur icaroly xpointinonaufer cucdinery in

Half-Uncials remind us of small letters rather than of capitals. With their new forms of closed a, of b, d, of closed e and of r they constitute the last forerunners of the Minuscules or small-letter hand. The words are, as in all writing hitherto, not separated, or very seldom so.

The classical variant of the Half-Uncials, and indeed one of the most beautiful European book-scripts altogether, is the *Irish-Anglo-Saxon Round Hand*, as it was developed by the monks of England and Ireland about the eighth century. The upper finishing strokes of l, b, d and i, n, m, u are largely and carefully treated.



The imagination of the Irish monks reveals itself most strikingly in the decorative pages of the Book of Kells and of the *Lindisfarne Gospels*. Wilful transformations of the letters combine with the Irish band-and-dot ornamentation and with the strange richness of the colouring to produce a total effect of magical magnificence.

निवाली विस्तार कि वा कि वा कि वा कार्य कि किया कि ausmner hommer deliga, June lagnereur eiet eineim hamenin ales hechter Lillaisma mainue arctidirus traine deur .. ทธา temm ชาชา rimsmailing of testates, findfullimiting and pulchice laternative pline fin the steedix unue non futgrationnis crus emissometise mms rnarbing about Inteduction vacione वधवा dicennocar has inquire argument

This Merovingian writing is one of the many idiosyncratic national hands of the eighth century, all of which share the common characteristic of poor legibility, owing to the fundamental forms of many important letters being distorted. These deficiencies necessitated a radical reform of writing towards the end of the eighth century.

cadent adorsuer ime; Tuncdicitei ibi; Usde szanat "
[cripaime enim; Onmamaiums dorsbit eallifoli
teruset;

Tuncreliquiteum disbolus étecces ngeli acces serunt et ministerabant et;

CUMAUTEMAUDISSETITS QUODIOTAN

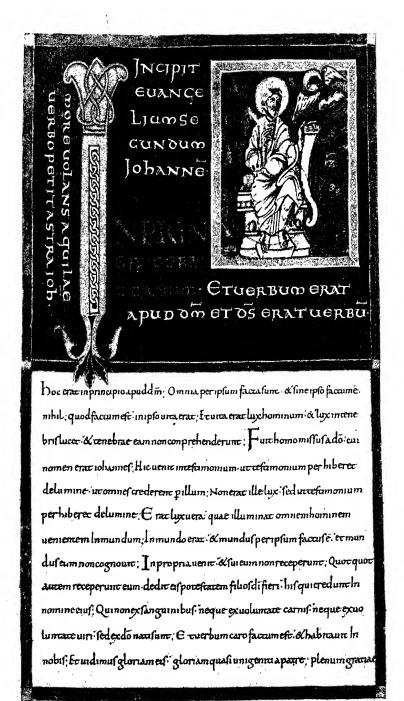
ner eradieur errez secerrizingalileam.

L trelictaciuitatenazareth uenit ethabitauit incaphar naum maritimaminfinib; zabulon etnepthalimiut adimpleretur quoddictume perefaia prophetam; terrazabulon etterra nepthalimi uiamaris trans iordanen zalileae: Gentum populus quisedebat intenebris lucem uiditmaznam. Etsedentibus inrezio ne umbrae mortas luxorae ess;

Exindecoepitihs prædicare etdicere; paenitentiam agræappropinquauttenim regnum caeloru; Ambu lansautuxtamare galileze: uiditeduos fratres, sirmo nem qui uo catur petrus etandream fratreme us mit tentes rete inmare. Erantenim piscatores,

E zaizilles, Ueniceposeme Etfaciamudspiscatores fieri

In the monastic schools of Tours and St. Gall the Irish-Anglo-Saxon Half-Uncials were adopted as models and a new style of writing was evolved, the *Minuscules*. This new style of writing, the prototype of our modern letters, is known as *Carolingian Minuscules*, because it was developed in the days of Charlemagne.



It exhibits clearly defined ascending and descending strokes, distinctly differentiated particular letters, and thanks to the improved way of holding the pen it can be written quickly and with ease. In the fifteenth century it was again chosen as a model by the Humanists, and thus once and for all became the primal form of our printing types.

NPRINCIPO

BRAT ERBV ET VERBVM GRAT APVD DEVAL ETDEVSERAT uerbum. Doc gat inprincipi o apuddin. Omnia pipsum facta sunt æsinc ipsofactum cst nibil. Quod factum cst. inipsoura gat. Exista Gar luxhominum. ælux in unchris luca. æunchre cam non comprehenderunt. Fun homo missus adeo. cumomen gat loss. Hie uont much monti ut ushmonium pahi

The words are now always separated. The new Minuscules remained for centuries the leading European book-script. Only in the twelfth century is a tendency towards lateral condensation to be observed, which in smaller hands is due perhaps in part to quicker writing, on the whole however to a revolution in style.

n diebzunus uidias ando uudices precrant: facta ē.fa melinterra. Abyt of homode buthleem juda uvperegrina recur in regione moabiade: cum uxoze sua-tduob; like m. Jacuarabatur helpmelech tuxor aut Hoemi: e duobzfi uss. altermaalon. alter de ion ephravés de bethleem iu .Ingressigregionemmo abindem: mozabannurby. Emoraul est habmaer ma al noemi : remanstrop võr

In the thirteenth century this condensation led to a slight change in the form of the hitherto round letters, such as e, o, b, q. The heads of m, n, u and i, j, r and p undergo an emphatic thickening and assume a lozenge-like shape. Thence this *Early Gothic Hand* produces a darker effect than its predecessors.

is 12- At you 22 of le vine from alley Ser She Sher , rous wars some brook selven sel dans & mangather non social belive mo sworn trurver and several mes such ? me pereu wite wise such beider valle berry rufty perod made baut orvarn l with wan Die o'sonancon to Brite vous ouch ! indere me mor par an lance marcine run irengen eine eden kendrer zen di Inda ser vivil ze allen ronnder ser sa somother for

Side by side with the more slowly written book-script there was all along a more flowing business and epistolary style of writing. This style was also revolutionized by the emergence of the Carolingian Minuscules, but later on it not seldom developed on lines of its own. The Early Golhic Cursive here reproduced is of the same date as the stately book-script of the opposite page.

men tenuent and Kelvondurvik 7 aug Ablic a not in communition of femant तेवर्ष कालामें केवर्ष के वर्ष पहें कावार १००५ राष्ट्रित utos a in coron de como fermanas fenas submody not figure augustic zarbotum; positiol manification surculation and anti-માં ખૂર્વિદે છે વાળક વૈદ્યાલામાં જ કાલાદ પામાં મેના નજ amorrii buarose ire cim nas mitumi Sa until g'difo-qe qikë dis nit. Denny tofucio po pin floa wind ferner drio: diserren fek t front animator of a symplex leads with any uil Scanning dans from the dut about oduc feraffigu yos any fubine rottom. not individual ductor with an indice hei ainem un priografikadio femuni Kriolin ad with Telles unde nos ellet or est steder 1000 dinn un fennant es Refronteites telle Anne d'are Auteux reos aveiros ce medio Mire main accords pix ab difin din till District our out out Cautor on attention Landanes ermi jopul el Santa y mine tu du distribut un product prin income acces und naindidun Sandir à cia din 110 princip mane legal diner cultur laputem politicam no hung ell lubi quenum in littario differ dif ad this point by land the surrost in retains mil gendimmi ofe din din floore fuoli: nelikue politi negore nelinfi idan diio id ndo Darrelack poin langide up posicionem that fir post be morned traine the nun feni તાના સામાના આવુષાના સામાના ક્લાનો હાંવા કર્યો છે. છે. suio possissionas faz en camunado sant a fina for money enhance an ferrimonale pant monut gred Semmus fet des amares de notre de la como accertage pot m fuor à novant oia om difte à fiére un util 4 Otta de rokenh q untiant film skil te egyptor Applied file wit in sydem, in parce accome emat 1400d a filmf emmor poil fythem sep.

um noudh ouds fur m potetion a hor wap ficase à fuut ann landous noum fer baluit ei m gold finds rhip d'aum fan mone obaum splan kir l'aum fan hout liba forthin al et Judi

onnel VDIG--Out movem
volveshalu
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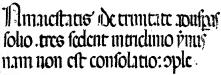
mind w

In the fourteenth and still more in the fifteenth century writing is fully broken up. Such letters as m, n and u acquire lozenge-shaped feet as well as heads. Except in the infrequent capitals all curves disappear. Writing becomes narrow, towering vertically; the Gothic manner of writing, the so-called Textura, arises.

This late specimen of a sepulchral brass, belonging indeed to the early sixteenth century, shows better than anything else the formal principle of but somewhat monotonous sequence is relieved by the supplementary, contrasting effect of the vigorous capitals and by the decorative flourishes of the Textura manner: a dense lattice of writing, the vertical stems of which are connected by the chain of lozenge-like coupling-strokes. This ornamental many of the small letters.



The form underlying the brass of the previous page is also a pen-form. The fully-developed *Textura* manner is consistently angular and sharp; it is written with a broad nib at a moderate speed. The thickness of the stroke and the width of the intervals remain uniform. Its effect is solemn and dark; but it is not very legible.



teene mentis oculo: oum pater m ic flection induces fue speculo imago

gar expanatur.

I maganis confortum:nature pre bet exitus. confors que expurans gau Diù macmus etaemtus.

To a moin ch ipintus: quo patri natus ungitur: ct unum bonu funoi . runoube ad corum am

I nurb of fimplicates: quos non outinguit qualities: nec abstaturbs mutas. qi amplias imnicitas.

Per solain unn ougune comumo sit nummis natuú oucu germmis:no

emmendi idina

ponore timbli cepito: blillamne co ococbito. Ain Alonocthu jinus.

In Italy and Spain there was a disinclination to depart so far from the form of the Carolingian Minuscules. Here the Rotunda (or Round Text, Gothic Hand) was developed, an equally beautiful style of writing, but less angular and dark, and more easily read, with only occasional broken finishingstrokes at the feet of the letters.

de champautne, Lie conte de bax. De conte de fauffecte Le conte de tormorece Leconte de poracu Ecconte de bricomt Le conte de grantpri Le conte de vether Reconte de bartus Leconte de bramé Locunto de brox Ecoonte de Jonnym ... et aconte de rouison cha paryne: Les conter four; le conte de thouloufe/-Life controde four Beconte de commeter 🤢 Ecounte de bittorat Leconte de State-Le conte de lisse. Econte de gauvo 26 accounte dalbrecht Coubs (courte de flagres mamuli contet. Let contex fout? le conte dauto13/ The contede lamt pol. Econte docturnes. Ecconte de boulometric €t Coonte de fauguébergue I Imfrancet den feate z foult le ropaume sont en

former op duck Eny comp tant cos tooss pers duqui pricituals. et si yact dolt auon mordin contes en y comptant les trois coles cloucituels pect. Cenficulient les noms des ates anohonofques et euclauce du roraume. Taur lengue coulos Eaon Micaup: Auxcocc-Nover Luthun Langus Chalons Matons Dyon Delancon Innere Leas Therougher Educata Beau uan Moron Orleans char tree Gent Boneger Thos ccommont bamt flour Antices Le maris Croves Pame Chalon . Pouch Lu frenk. Eureur Gas Bay cup ducence Constacts 70ottlect Jusson Massefuz Angoulyme Lymoges. pantu Puerougozt 2302. deaulo Favorric isquet Arce Olecon Live Couden Montaube Lectore Corks Poddus Lyont Chaouce Tourso 25 afatt Dance My mer Maylonne Londrer 140c 25 escor Merbonne Cant point Caxcafforme

-in (Hinome Island = 1 mabice armorum afterliame bollamem expression equiternatoribus (. ne preferment ade coum focatines of quoi forte luterate princeme sontonget mm In & Thompione noucomme How & convertibute 234 Seffreenun Poroum quermange afrostore Coreafit umericated Mata

Delicate is the effect of the chains of letters of m-height in the Gothic Cursive of this safe-conduct on vellum. The uniform up and down of the links the chain contrasts with the vigorous long f, by which it is frequently interrupted and by the less frequent projecting capitals.

clibus prefentes luterus inspections Dalt et aplicam ben munpotentis de maies tate et un erreordia sperancum mag fant acceptunes colla fanc ti ibus libris campains ornamentis et paramentis cectia ris redditibus mide ture et dificia reparari nea Ta xpificelium pia fut fragia 15 reparetur et conservetur necuon denodis foculibus li nociones ad candein entram confluenc ac ad illus fabr tort ref Francione companies refertos de ommpotentis dei un sercordia et beator n m or tames empen dies eccham predic tam denon salum libro: E campanaré ornamentor e et paramente 3 et toridem Couldragenas de munic fis eis peinten Tis manus adutences porrugentibus ut preferent alique me lutere mullins sint robons nel momenti 11111 A Islefimoquadammente from

A complete breaking up of writing remained rare in Italy. The *Papal Chancery*, which had always had a weakness for flourished and unusual letters, alone employed a hand similar to the Gothic Cursive of Northern Europe, but only till the Humanistic Cursive emerged.

HOSTE

તું મામાં માંગીલું કાર્યા ભાગમાં માંગીમ તું મામાં માંગીલું કાર્યા ભાગમાં માંગીમ

Tanbau linito paatbato mayli relud grādi lenore liberau av itelinu illium માના માતામાં માંમોમાં વૃપાર્થ lebrei volue benun id Eiolue filiu nun notar: at indicilibri que lopthim andlar: ad ruth of a beller de filde nominibus effecunt. Monemuly ledoran ut filmā hebraicorii nominūn diffindionre pr mibra divilae diligme laptura ofecutt:ne tr unfter laboret illins Audiü perat. Crurin innis qui lepe reltar? firm felar me no in reprehendionë neteri nova cubere lian amia ma camināme ko poli portione offene lique mee hominibs go came nëa blodër : ur p gotor ceaoloye q alumpat a labore mario indigü-edinione në am behear. Et houbi i ancionor volumenum letione bubitarint: hec illis coferero inumiant qu'regrunt. Pharime ai anud launo orlini gamplana quor odice: n u 🤊 nulquila, p arbinio luo el abbienic भर्त भिर्मात होते भीति हो के स्वास्त्र स्वास भाग भाग pollin veri elle qui dillonar. Onix coller accuato vulnere côtra noo infurgere Iropius er landu op ommata carp re liqua relitar: url lulopito li plant paramies fr dilplim: maninemy illog vertui. De ini abundanit mad. solob melanisc sun augil rapil die addine kanan uni lonbarie: n additive filmi manie nur ponetne Ican dalücher feciki z rannî. Çiftimalkin ique operani lilio-arguă ce a Hanua illa orra facië mā. Due mi audiemis ud legāis viilims i nos laborābo luparren alios broadendo laborare: dolar indere w calummandi ele er

iminentii niRianna lu oblata neralia : et ecdelie homines id delaicee ymmo laurare unite atmedacij comanner (Duot li neue rie tami interurcacio placer q a michi no bilplice a nichil erna rednikoŭ punăr: cur ea ŭ fub afferdice a oblice nel appira funt ud aputata legüe z negliür 🕏 Duare danielē iuma cheodonois crāllacionē echtie interecur: Lur brigine mirat et culebiñ pâphiliculdas comones limiliter dulteriro: Aut quit Hulticia: milij vera dierri plare ij falla lunc: Onde aur in novo ritamëro pbare predit allimpta relimmia și libril umilis no habenna Alec diamone omnino calimiannih stacere viteani. Acces not fande paule dominone cui? nita victuria amphi at • n bos libros quos cultodrio virgini crilli urgan no pond-brandin du ipini hos regit actus pherau explanacio-ni incibere et omillium iam diu opur quodam poli liminio repraespraterrim ni z ammirabilis landulos vir pammachine br ide lineis flagier: n nos ao paniã Edināns-mombro ferman car furth birand gure milye. Gyligi piologus Juapit hoa iolice. fadum é polt mo

inn mort laut dür ur loquen ine ab indire tilli um mi nittam mortier di nore it. Mortes feuue meue mortune ett. Houge anati indiant itali ur er müe ma eraumin

ocă quâ eyo babo lilje îld. Quue loci que edeancir veligiü pòis uñ pobie cadă: locu locu locu morti. A beleco e libano ulo; ab dunum magnü edeaco: oniie ecca ebecci



Gutenberg, the inventor of type-founding, chose the most beautiful book-script of his day, the Textura, as model for the type-faces of his Bible. His books made on the layman the impression of having been 'written'. A much larger number of types than we need nowadays was required to produce this effect.

Et pocuit Ballos natura atos arte superbos

Romano tandem succubutsse buci.

💓 Elcio furio. Claudio appio cofulibo: fit tribuno militaria Afrarimus valerio adolesces. Atos eo in the/copie gal-Vopingetes/auru potinu infiderat. Inftrucbanto acel a cofulibus/ve vi ato multinidine fans agenbus. Bur uterea Ballon/vafta ato ardua peritate/armifo auro pfulgentibus grandi ingrediens paffu/manuop telu recipzocas incedebate peres cotemptă e lupbiă circulpicies/velpicieles oia. venire inber a cogredi fi quie pugnare secum ex omni romano exercitu auderete Zum Clalerius tribunus/ceteris uter mett pudoteg ambiguis: impetrato prius a cosulibus/vt in Gallu tam imaniter arrogante pugnare sele pmuteret. IBrogredit intrepide modestes obnia. Et cogrediunt z collfut/z colerebant iam man?. Ato ibi vis queda oimma (fit que bactenus romanti suffusit imperti) & couus repête improvilus advolat: r luper galea tribuni inlitit: atos in adveriarij oculos pugnare incipit. Inlibilat:obturbat vnguib manuti lanis bat:c.pspeccu ales arcebat. Elto ibi sans semerat/renosabat in ga leam tribuni. Bic tribunus spectante virog exercitu: z sua virtute nicus: e opera alins ppugnatus: oucem bostiu serocisimu vicit: interfectes. Eltes ob eam causam cognomen babuit Cozumus. 3d fa crum est anno quadrungêtesimoquinto post romã coditã.

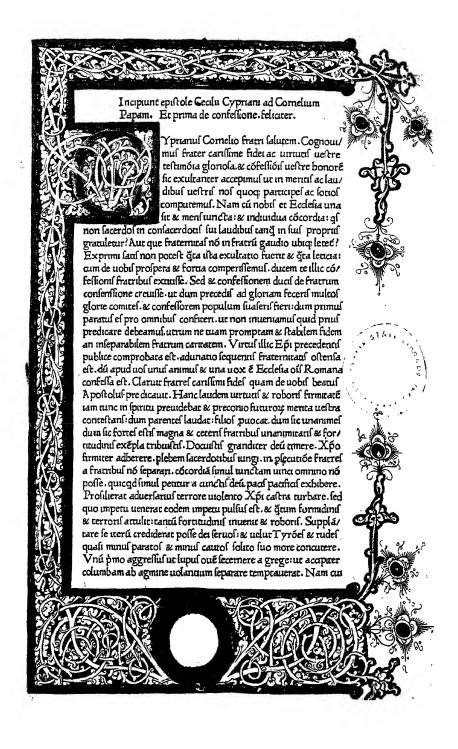


Discordia causam esse euersionus omnus regnope Esse est tam grandis:nulla est tam magna potestas Que non oupersim oussociata cadite

Before long the Southern variety of Gothic writing, the *Rotunda*, came to be used by the printers as a model in cutting their *types*. Whereas the earlier printed books nearly always exhibit initials written and coloured by hand, from the beginning of the sixteenth century onwards the book ornamentation was cut in wood and printed together with the text.

pene cuitatem exhauliste florencinos, prer cuules discordias, petie of farme adîtunutionen consumptos. Roma morbo commuo apitatam/ux ung fuille inco lumem : Quid febres referam Quid capitis/et tous corporis dolores Quid flux? uentres/et piculolislimas difentrias x Quid, quos ego pauas ante mentibus/expertus fun elus accremos/qui ne medi a quiden hieme/aque frioidilling con timo potu/et cucumer/quos angurios uocat frequentillimo ulu/et firaguli abrectione ver longillima media et Viníab. Stinentia poterant coherceri /et (miligo do. minus admuit me) paulomin ad inte. ritum pouxillent. Tu que que luma lep oum noxíary very abstimentia fuilti/ai ame pomum patavii Palutal es B meto ulais habuili/et in uolutu multis dich uitta collum gellilti: Et lnc cui ne mõte dolemus frater tims/cum tecum pariter equitantes dumidiates fere urbis muros

Meanwhile, however, a long forgotten style of writing had been brought into esteem again by the Italian humanists, the Carolingian Minuscules. Believing it to be the writing of classical Rome, they honoured it with the appellation 'lettera antica' (the old writing). We call it *Humanistic Minuscules*.



The new writing was immediately taken over by the printers. The earliest examples of this R Type-Face remind us distinctly of the pen forms and display a certain Gothic angularity. The ornal tation of the title-page here reproduced is like the work of an illuminator in the manuscripts.

cætera. Hio hias ex quo iteratiuum figuratur hiato: hiatas. Inchoatiuum uero figuratur hisco hiscis cum dicimus.

Sed quanq ita se habeant tamen plus esse uidetur i eoquod é hisce i quare. Hiat eim qui ore patetuel tacitus tin quod in rebus fictis animaduerti pot hiscere uero incipere loqui. Illud præterea nonullis libuitanimaduertere quactiuis acti ua nonulla figurata ichoatiua speriutur etia passiua; quale é gelo gelas: cuius inchoatiuum facit gelasco quod é scipio

gelare.

Item cum é lento lentas: Vnde Virgilius: Lentandus remus i unda. Ex hoc inchoatiuum lentesco facit ut idem Virgilius Et picis in morem ad digitos lentescit habendo. Eiusmodi figuratio parum admilit ex le perfectum:nec conuenitad mittere ut aut possit: aut debeat cum cæteris temporibus p totam declinationem uim incipiendi significare. Absurdu é ergo ea quæ sunt inchoatiua perfecto tempore definire:& mox futurum declinando inchoatiua elle demostrare. Nec enim pote t cum tota uerbi species inchoativa dicatur alia parte finitiua uiden ut perfectum admittat. Nec enim pale sciui:horresciui dicimus.per aliam tamen transsiguratione hæc uerba quidam declinare consueuerunt.ut palesco:pale factus sum: liquesco liquesactus sum. quauis quidam ad p fectum inchoatiuum uenerint modo primitiui ut horrelco horrui ex eo quod é horreo. Nec tamen omnia inchoatiua habent primam politionem. Albelco enim no habet albeo licet figuranter Virgilius: Campiq; igentes offibus albent. Item putresco: gradesco: siluesco: uilesco: brutesco: uuene sco no habet iuueneo. Nam senesco & seneo apud átiquos dicebarur. Vnde & Catullus nunc recondita senet.

Deducuntur item inchoatiua a neutris uerbis & appellationi bus, ex uerbis: ut caleo calesco: deliteo delitesco: fródeo fró desco: floreo floresco. Et sunt hæc quæ a perfecta forma ue niút. Sút ité quæ originé sui nó habét: ut cosuesco: coquie sco. Sunt quoq; alia inchoatiuis similia quæ inchoatiua nó esse temporum consideratione pernoscimus, ut compesco

The true Roman Type is developed in the seventies of the fifteenth century. It is derived from the Humanistic Minuscules. The capitals, however, disclose the forms of the Roman inscriptions, and the numerous finishing strokes of the small letters are assimilated to the same model.

Why I've Frankriber Die Sungerundfareginne ber kan De Bear Laffe (Land func menghasan von d bekenn o Armens min Gelein beworf. One voreme sinder was deit winder and the sample was growned to the second was also de sample was growned to the sample was by employ of the free wind been all another nordfewers) due been for the weeken for his formed gives wifelight for course formed for miles, been been formed from the been formed forther bessermyer, weef Agrification would by someway of forming in Sheir map of John semple being sungle map through more forther was forther may be found the sound of the has got om 3 general in Secret Lond Det to am be governed boundings may frommer wind unsured for the form of the following from the following formers with the following formers with the following formers for the following for the following for the following for the following formers for the following formers for the following for the following for the following formers for the following for the following for the following for the following formers for the following formers for the following for the following formers for the following formers fo Exumenishin, welker fuce observiewed in fee pour inellent. One obystronewed hungling golden, geller von seungert in fee present van in the face of the fee performent of the performent of the fee per Vample Bester youwarmen zetebesten manger singer zolleer dem banzebear/ be weargameli famil jamben vour zelog Formel deep besternen en benzen en dem Longofischenkistermuer 1 C. fen bevorf dem de albe baroan zelbesternen famben hat gebakeer; selve firm, dem Borande manne

From Late Gothic German Cursive there develops, about the turn of the fifteenth century, the delicate German Chancery Running-Hand. This is the prototype of the German sharp-pen hand, a degenerate running-hand, similar in style to the English and American copperplate script learnt at school by the older generation.

von allen fritøren vnd dingen/Eleinvind groß Sabenden gebind/wie von after bat/vnd datum Eni gfat/defte tegti-figdegino di ander valfd betrig nu brydend. Ond namled der Barben bald/o man andept sij gelen/allweg diest ley gefarligkeye barinn gebrucht voor fürgenomen/voor veluden frâfenlich vonor bossilop, wiver obernempt vorig Vorjet erbentruffen gebandletralfoloas biderben liiten das spenigs/o inen von recht vonor billigkert sügesfanden/nte bab mogen verlangen. Welich vermelt frakel vnnd vngehorsame vnns von ich als den vnserensto daran schuld dabenvyālonocrem groffen migiral Eumpt. "Onno diewyl vno ala redrer ordenliden Oberbandviog erbóildumg der billigeser gebürt vindsjäftade folettinn ein feartlido vnd nortinffinge prieden steblin. So uf an tid allfampt vnnd sonberg, vn jer erniftid gedopfi will, vnnd menning foas jr allen denen if frgind geyftid oder weltiid/fo in dnstren bano Gard/fi fir Han ober großiwe eo fid der oddung dud sellen nach/dugefarlich füget/für daf für nach einändern 1. Addenden gebinde dem bruch nach defftellind. Agled wellend wir ouch gelittere daben/ Noa frücken man sim jar emeff in das vald vind acter faver dauon fol der Zabend erneft geben werden. Ond wo im felben jar wyrer in ond fin felds vor wyrerem Eumber und (haden fin: Dann wir gegen uch den ungeborfamen/vindig unfers (Dandats ibertretenden dermaffen mit straff wellend bandlen das menetlich onferen groffen migual der dingen balblougendopuled befinden miff. Ond einer mochte fich fo argweinig vir dicktifc batten/wir wurdind in gfenetlich annemen ond an lyd/cerioder gurinad dem einer befauldt beterbettentlich straffen/onnd niemanto in solidem verschonen, fentch laffen er nicken in Difen brieffider ggebeniff am B. tag Adownionato. Dach Chriftin geburt gezalt funffichen onderthanen/gugebengen ond verwandern in onfern Berterten/ Bertitepten/Landen/Gendren ond Gedeten gefessentond wondafferonsern gunftingen walten von grüß gunat/Ondenind ich bienne zu vernemen. Wiewolwie gloublich angelangtivnd babend co gum offtermal an benen fo wir beo Sabenden balb geftrafft befunden Das aller Graffichaffren/Acrichaffren Dogtven/Berichten von Gebieten/guter babeno/ fr freind darum lathaffre der nit. Das vallo gefaret wirt die felb frucht bannet bin Babend fry fin. Beftbalb well ein reder die fachen eigenlich beden tet man nempe die Zwedhundere der Geace Fürich Embiecend allen bind geden busern vergangner jaren/an üch ernstliche (Dandat vnd gebort/der Zabenden balb vsigen laffen/ Alfo/das jr mencelichem Eiem vord groß 3abenden feltind varichten und geben wie von alter bar. Goift vins doch fibbar/ vind in mitler grit Sarnad wiiß fich mengtlich in Die fachen zelchieben. Bu vetund babend wir wiferffatt Burich Secret rufigel of der Burgeringeister Kade vird der groß Kade jundert/swenting vnd nun Jar. This printed Zurich Mandate of the year 1529 exhibits in the first and second lines Fraktur, the German Renaissance lettering. The rest of the text is set up in so-called Schwabacher, a fount still Gothic in style, which is to be regarded as the transformation of Late Gothic Cursive into type.

CORNVCOPIAE

SEV LATINAE LINGVAE COMMENTARII

locuplesiffimi, Nicolao Perotto, Sipunimo poneifice antore, denuo ad ueteris coducis,

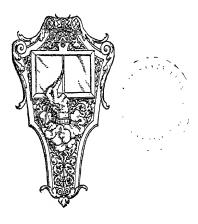
& feriprorum, unde illos deprompferat, fidem, deligensiffime recognis
ti, cum viufam libello, in prefationem Pliniy Secundi, ad
Tstum Vefpafianum, & rurfum ne eum opfum
libellum, Corneliy Vitelly anno
tationibut.

M. Terenij Varronis, de lingua Latina libri tres, & totidem de analogia.

Sexii Pompeiy Festi librorum X I X. fragmenta.

Nonj Marcelli compendiof a doctrina ad filium de proprietate fermonum stractaus uarij, φ in hos omnes ca fligationes non panitenda, opera Mschaelts Benimi nuper aditeia.

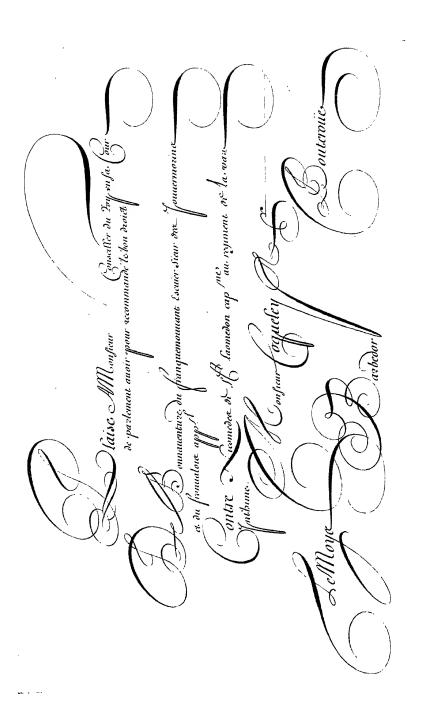
Præteres index copiofifimus Græcerum er Laimarum duli ionum que in toto uolumine, nullo ordine poffum dispersa eranı, nuper swijllatim ad uerbum resitunus, es sie semi temperatus, ut historia O fabula, prouer bia es cinsmodi que prus indugesta, consusá etant, nunc belle suo que que loco distributassim.



BASILEAE APVD VALENTINVM CV RIONEM, ANNO A NATA LI CHRISTI

M. D. XXVI.

A particularly noble symbol of the humanistic spirit is this clear, well arranged and yet bold Basle title-page of the year 1526. The *Upper Case Roman* of the first line is a famous Basle type-face. The small *Italics* are the typographical variant of the slightly slanting, compressed humanistic cursive.



The Cancelleresca bastarda just spoken of was written with a fairly broad quill pen without special pressure. The fine French Hand, however, of the middle of the seventeenth century, here reproduced, required, with its ingenious, elegant flourishes, a pen cut very narrow and with a deep slit. 55



In the seventeenth century a copperplate refinement in writing came into fashion. People desired to write 'as though engraved'. Whereas hitherto the breadth of the nib had determined the form of the letters, from now onwards it became the practice to alternate lighter and more forcible pressure in order to produce swelling lines.

jem 1685 futalem et perículosimum illum ariu paminis intuemue, goo ex mandato ruo ad pue Aandam Prandys superioris Regm nei Hunga, centra immanes Christiam nemmis bothum Tue carum imprais accessariam provincaem institu endamys et orulandam generalem Militia Træ, Liestram, cum magna prenmarum quantitate tanquam requisite belli nervo missus fueras, Su bit animum nrum recordatio TE TIBI etram commissa ram fideliter executum fuisse mo dofutisys superioris Hunga Prasidip et Prasidia rip de Shipendio alysigs pro continuando debitis ergá nos hornagy oborquio necessarys tanta cum desceruate providisse, ut accedence Diuma grati prevatta eta superiorio Hunga partio, el Prasidia centra barbares Turcarum aqve ac Rebellumin petus, et conarus felicisme fuerint conservata. Dum demigs præsentem (IV) muneris statum, præspecificati videlicet Superioris Commissari Bellioi Officium exasse consemplamur, qu'ed To primum quidem in Superwai Archiducaru noro, Austria integro Ochenno prastitusti, jamą actū

The genuine art of penmanship became rarer and rarer. Use was indeed still made of a narrow-cut quill pen, as in this perfectly written Viennese patent of nobility of the year 1698; but the copperplate copying-patterns with their drawn rather than written forms gradually led people astray.

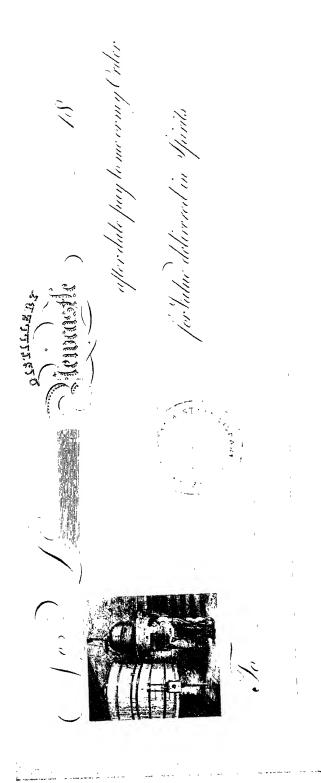
Gette Fonderie de Garactézes s'aug=
mentera de tems en tems de toute foxte
des beaux & nouveaux Garactéres, &
nous nous effoxcerons de la mettre au
plus-haut degré de Perfection; nous n'y
épargnerons ni fraix ni peine, pour
faire paroître le tres-noble Art de
l'Imprimerie dans fon plus - grand
Eclat, & pour mettre nôtre Ville,
comme l'unique Mere de cet Art,
dans fon premier Luftre.

Si quelques Savans au Professeurs auront envie de faire sondre des Caracteres des Langues Orientales pour l'Impression des Ouvrages, nous sommes prèts à leur ordre de les aprêter le plus-correctement, qu'on les puisse souhaiter.

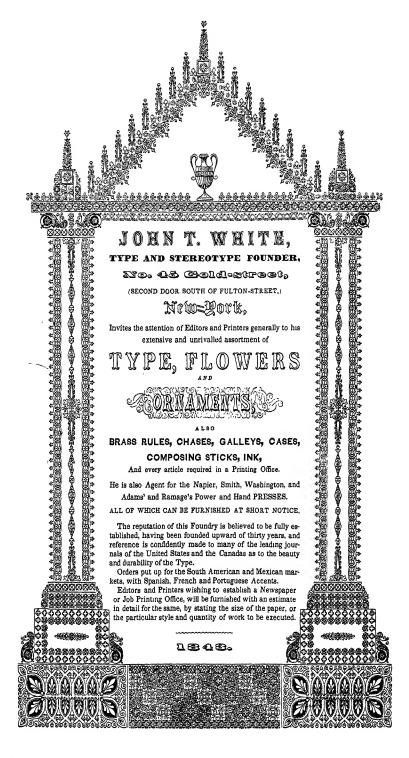
Outre l'Augmentation, qu'on voit depuis l'année 1748 jufques aujourdhui dans cette Épzeuve, nous avons encore

C12=

The art of penmanship became limited to the sphere of duplication by bookpress and engraving. The type-cutting engravers in particular scored remarkable achievements. One of the best of them was J.M.Fleischmann, who was employed in Holland. He created the beautiful calligraphic type-face here reproduçed.



Handwriting too was, under English influence, stripped of all reminiscences of the broad-nib forms from about 1800 onwards. The regular alternation of fine and thick strokes disguises the unnatural writing technique. Many of the distinctive features of the letters are attenuated.



The invention and spreading of lithography contributed yet further to the corruption of lettering, encouraging misguided experiments. Excessively ornamented, badly formed type-faces were the result. The body-type of books became more and more angular and less and less legible and expressive.

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNO PQRSTUVWXYZ Suaviter in modo, fortiter in re

Modern face, about 1870

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNO PQRSTUVWXYZ Suaviter in modo, fortiter in re

The Roman type cut about 1540 by the great Frenchman, Claude Garamond, exemplifies the European art of type-cutting at the highest point of its development, while the Modern face of the 1870s, an intolerably unintelligent exaggeration of Giambattista Bodoni's ideas of form, shows it in the lowest stage of decadence.

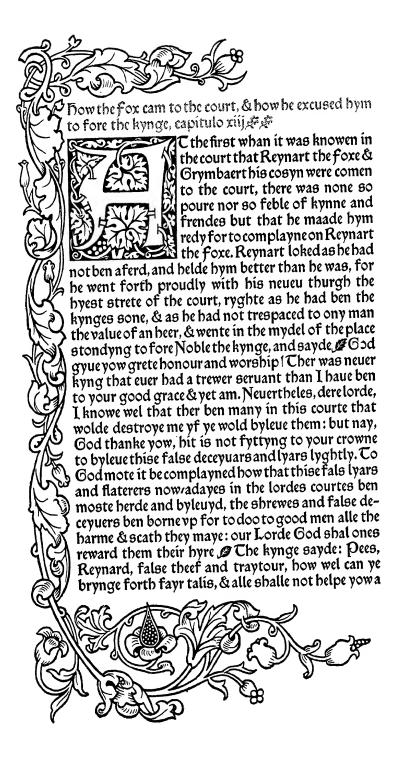
In der That sind manche spiritistische Erscheinungen nach näherer Prüfung als Schwindel und Betrug entlarvt; andere erwiesen sich als krankhafte Einbildungen und Täuschungen; wieder andere bedürfen trotz der Ueberzeugungsenergie, womit wissenschaftliche Zeugen für sie einstehen, noch einer stärkeren Beglaubigung. Wenn irgendwo, so ist hier auch jetzt noch die kühlste Reserve, selbst Skepsis nicht blos ein Gebot der Klugheit, sondern auch eine religiössittliche Pflicht.

Geradezu alles aber, was in den spiritistischen Sitzungen sich ereignet, als Hocuspocus vornehm zu belächeln, ist zwar das bequemste Mittel, an dem demüthigen Geständnisse vorbeizukommen, dass man mit seinem Latein zu Ende sei, 1) entspricht aber weder der Würde der Wissenschaft noch der Liebe zur Wahrheit, Männer, die als exakte Forscher und nüchterne Beobachter die grössten Resultate erzielt haben und ein seltenes Ansehen geniessen, die von Fachgenossen als Autoritäten in der Experimentirkunst und von ihren persönlichen Bekannten als höchst glaubwürdige und ehrenhafte Charaktere gerühmt werden, haben nach öfteren und genauen und wenigstens Anfangs mit möglichster Vorbereitung und Vorsicht angestellten Untersuchungen die Aechtheit der spiritistischen Erscheinungen verbürgt. Es darf nicht unerwähnt bleiben, dass diese Männer mit materialistischer Voreingenommenheit und lediglich in der Absicht den spiritistischen Sitzungen beiwohnten, um die "Medien" als Betrüger oder als Selbstbetrogene blosszustellen, dass sie aber den Muth besassen, für die Wirklichkeit der beobachteten Vorgänge öffentlich einzutreten trotz der sicheren Voraussicht, dass sie dadurch bei einem grossen Theile der gelehrten Welt ihren wissenschaftlichen Ruf verlieren würden.

Der Umstand, dass die berufensten und achtbarsten Forscher, welche dem Spiritismus auf sein Terrain folgten,

¹) Ueber ein gespenstiges Phänomen zu Dibbesdorf äusserte Lessing gegen Leisewitz: "Bei dieser Geschichte geht uns beinahe unser ganzes Latein aus."

It is hard for us to comprehend that books set up like the specimen here reproduced were once regarded as beautiful. The characterless, thin, not easily legible lettering—a kind which, unfortunately, is still used in learned publications—the excessive intervals between the words and the mediocrity of the whole page repel the reader.



In the nineties of the last century the Englishman William Morris recognized the necessity of getting away from such kinds of type. Going back to the original forms of writing and to the technique of the incunabula, he inaugurated a new and important period in the art of book-production.

The Translators ZEAL to promote the common good, whether it be by devising any thing to the Reader ourselves, or revising that which hath been laboured by others, deserveth certainly much respect and esteem, but yet findeth but cold entertainment in the world. It is welcomed with suspicion instead of love, & with emulation instead of thanks: and if there be any hole left for cavil to enter, (and cavil, if it do not find a hole, will make one) it is sure to be misconstrued, and in danger to be condemned. This will easily be granted by as many as know story, or have any experience. For was there ever any thing projected, that savoured any way of newness or renewing, but the same endured many a storm of gainsaying or opposition! A man would think that civility, wholesome laws, learning & eloquence, synods, & Church-maintenance, (that we speak of no more things of this kind) should be as safe as a sanctuary, & out of shot, as they say, that no man would lift up the heel, no, nor dog move his tongue against the motioners of them. For by the first we are distinguished from brute beasts led with sensuality: by the second we are bridled and restrained from outrageous behaviour, and from doing of injuries. whether by fraud or by violence: by the third we are enabled to inform and reform others, by the light & feeling that we have attained unto ourselves: briefly, by the fourth, being brought together to a parle face to face, we sooner compose our differences than by writings, which are endless: and lastly, that the Church be sufficiently provided for is so agreeable to good reason and conscience, that those mothers are holden to be less cruel, that kill their children as soon as they are born, than those nursing fathers and mothers (wheresoever they be) that withdraw from them who hang upon their breasts (and upon whose breasts again themselves do hang to receive the spiritual and sincere milk of the word) livelihood & support fit for their estates. Thus it is apparent, that these things which we speak of are of most necessary use, and therefore that none, either without absurdity can speak against them, or without note of wickedness can spurn against them. (Yet for all that, the learned know that certain worthy men have been brought to untimely death for none other fault, but for seeking to reduce their countrymen to good order & discipline: & that in some Commonweals it was made a capital crime, once to motion the making of a new law for the abrogating of an old, though the same were most pernicious: And that certain, which would be counted pillars of the State, and patterns of virtue and prudence, could not be brought for a long time to give way to good letters & refined speech; but bare themselves as averse from them, as from rocks or boxes of poison: And fourthly, that he was no babe, but a great clerk, that gave forth, (and in writing to remain to posterity) in passion peradventure, but yet he gave forth, That he had not seen any profit to come by any synod or meeting of the Clergy, but rather the contrary: And lastly, against Church-maintenance and allowance, in such sort as the ambassadors & messengers

There can be no mistaking the fact that this page from the Doves Press Bible, for all the most penetrating intelligence it reveals, is just a repetition of Jensen's letterpress of the 1470s. A careful study of the old typographical masterpieces paved the way for a revival of the best traditions.

Time and Place

21 of plain letters in common commercial use in this country, and they were designed by artists. And even in that age, six hundred years ago, when the responsibility of workmen was most widely distributed, & builders, in the absence of mechanical appliances, & designers, in the absence of unlimited and cheap drawing paper, were dependent on the good sense as much as the good will of the workman, there was a restraint, a science, a logic, which modern architecture does not rival & which even modern engineering does not surpass. The parish church of S. Pierre at Chartres, for example, is the purest engineering; it is as free from sentimentalism & frivolity as any iron-girder bridge of to-day, but it is the engineering of men raised above themselves by a spiritual enthusiasm, whereas the best modern egineering is but the work of men subhuman in their irresponsibility and moved by no enthusiasm but that of material achievement.

¶ Nevertheless, as we have said, the restraint imposed on modern manufacture and building by modern industrial conditions imposes itself also on the work of those who stand outside industrialism. Artists no less than engineers are forced to question the very roots of workmanship, to

Once it was recognized that the experiments of Bodoni and his followers were misguided, the modern age devised cautious variations on the fundamental classical forms of the past. Some of the best of these adaptations, like the Joanna type of the Englishman Eric Gill here reproduced, therefore disclose their contemporary quality only to the devoted connoisseur of the subject.

instituimus, deos suos praeferunt. quorum decem librorum quinque superiores aduersus eos conscripti sunt, qui propter bona uitae huius deos colendos putant; quinque autem posteriores aduersus eos, qui cultum deorum propter uitam, quae post mortem futura est, seruandum existimant. deinceps itaque, ut in primo libro polliciti sumus, de duarum ciuitatum, quas in hoc saeculo perplexas diximus inuicemque permixtas, exortu et procursu et debitis finibus quod dicendum arbitror, quantum diuinitus adiuuabor expediam.

Liber undecimus.

IVITATEM DEI DICIMVS, CVIVS EA SCRIPTVRATESTIS est, quae non fortuitis motibus animorum, sed plane summae dispositione prouidentiae super omnes omnium gentium litteras omnia sibi genera ingeniorum humanorum diuina excellens auctoritate subiecit, ibi quippe scriptum est: 'gloriosa dicta sunt de te, ciuitas Dei'; et in alio psalmo legitur: 'magnus Dominus et laudabilis nimis in ciuitate Dei nostri, in monte sancto eius, dilatans exultationes uniuersae terrae'; et paulo post in codem psalmo: 'sicut audiuimus, ita et uidimus, in ciuitate domini uirtutum, in ciuitate Dei nostri; Deus fundauit eam in aeternum'; item in alio: 'fluminis impetus laetificat ciuitatem Dei, sanctificauit tabernaculum suum Altissimus; Deus in medio eius non commouebitur', his atque huius moditestimoniis, quae omnia commemorare nimis longumest, didicimus esse quandam ciuitatem Dei, cuius ciues esse concupiuimus illo amore, quem nobis illius conditor inspirauit. huic conditori sanctae ciuitatis ciues terrenae ciuitatis deos suos praeferunt ignorantes eum esse Deum deorum, non deorum falsorum, hoc est impiorum et superborum, qui eius incommutabili omnibusque communi luce privati et ob hoc ad quandam egenam potestatem redacti suas quodam modo prinatas potentias consectantur honoresque dininos a deceptis subditis quaerunt; sed deorum piorum atque sanctorum, qui potius se ipsos uni subdere quam multos sibi, potiusque Deum colere quam pro Deo coli delectantur. sed huius sanctae ciuitatis inimicis decem superioribus libris, quantum potuimus, domino et rege nostro adiuuante respondimus. nunc uero quid a me iam expectetur agnoscens meique non inmemor debiti de duarum ciuitatum, terrenae scilicet et caelestis, quas in hoc interim saeculo perplexas quodam modo dixímus inuicemque permixtas, exortu et excursu et debitis finibus, quantum ualuero, disputare eius ipsius domini et regis nostri ubique opitulatione fretus adgrediar, primumque dicam, quem ad modum exordia duarum istarum ciuitatum in angelorum diuersitate praecesserint. Caput II. Magnum est et admodum rarum uniuersam creaturam corpoream et incorpoream consideratam compertamque mutabilem intentione mentis excedere atque ad incommutabilem Dei substantiam peruenire et illic discere ex ipso, quod cunctam naturam, quae non est quod ipse, non fecit nisi ipse. 230

If we regard the printed book as the crowning achievement of the art of employing written characters, the works of the Bremer Presse perhaps deserve the highest praise, since they combine independence in the designing of types and nobility of form in the letters with a technique of lay-out which, for subtlety and harmony, excels even that of the early presses.

MEPHISTOPHELES (für sich). Nun mach ich mich beizeiten fort! Die hielte wohl den Teufel selbst beim Wort. (zu Gretchen.) Wie steht es denn mit Ihrem Herzen? MARGARETE. Was meint der Herr damit? MEPHISTOPHELES (für sich). Du guts, unschuldigs Kind! (Laut.) Lebt wohl, ihr Fraun! MARGARETE. Lebt wohl! MARTHE. O sagt mir doch geschwind! Ich möchte gern ein Zeugnis haben, Wo, wie und wann mein Schatz gestorben und begraben. Ich bin von je der Ordnung Freund gewesen, Möcht ihn auch tot im Wochenblättchen lesen. MEPHISTOPHELES. Ja, gute Frau, durch zweier Zeugen Mund Wird allerwegs die Wahrheit kund; Habe noch gar einen feinen Gesellen, Den will ich Euch vor den Richter stellen. Ich bring ihn her. MARTHE. O tut das ja! MEPHISTOPHELES. Und hier die Jungfrau ist auch da ? -Ein braver Knab! ist viel gereist, Fräuleins alle Höflichkeit erweist. MARGARETE. Müßte vor dem Herren schamrot werden.

STRASSE

Faust. Mephistopheles.

FAUST. Wie ist's? Will's fördern? Will's bald gehn?
MEPHISTOPHELES. Ah bravo! Find ich Euch in Feuer?
In kurzer Zeit ist Gretchen Euer.
Heut abend sollt Ihr sie bei Nachbars Marthen sehn:
Das ist ein Weib wie auserlesen
Zum Kuppler- und Zigeunerwesen!
FAUST. So recht!

MEPHISTOPHELES. Vor keinem Könige der Erden.
MARTHE. Da hinterm Haus in meinem Garten
Wollen wir der Herrn heut abend warren.

But typographical perfection is not the exclusive privilege of expensive works from private presses. It is the true task of the present time to achieve the highest possible level of perfection in the production of ordinary books for everyday use, by employing the beautiful old and new types bestowed upon us by the reform movements of the last fifty years.

EXPLORING

On the fifteenth of July 1 began a careful survey of the island. I went up the creek first. After about two miles the tide did not flow any higher, and the stream was no more than a little brook. On its banks I found many pleasant meadows, covered with grass.

The next day I went up the same way again; and after going somewhat farther I found that the brook ceased, and the country became more woody than before. In this part I found melons on the ground and grape vines spreading over the trees, with the clusters of grapes just now in their prime, very ripe and rich. I also saw an abundance of cocoa trees, as well as orange and lemon and citron trees.

['Robinson Crusoe']

Barking Writing Card No. 10. Dryad Press, Leicester

There is, moreover, ground also for the best hopes that a vital reform may be brought about in our everyday handwriting, thanks largely to the exertions of the Englishman Alfred J. Fairbank, who has developed out of Humanistic Cursive one of the most noble styles of the present day and has already taught many people to write a legible and æsthetically flawless hand.

Other publications by JAN TSCHICHOLD

- Typographische Gestaltung. Benno Schwabe & Co., Basel.
- Schriftkunde, Schreibübungen und Skizzieren. Benno Schwabe & Co., Basel.
- Gute Schriftformen. Eine Beispielsammlung für Zeichner, Maler und Bildhauer. Lehrmittelverlag des Erziehungs-Departements des Kantons Basel-Stadt.
- Schatzkammer der Schreibkunst. Meisterwerke der Kalligraphie aus vierhundert Jahren auf zweihundert Tafeln. Verlag Birkhäuser, Basel.
- Der frühe chinesische Farbendruck. Mit sechzehn farbigen Faksimiles. Holbein-Verlag, Basel.
- Lehrbuch der Malerei des Senfkorngartens. Mit sechzehn farbigen Faksimiles. Holbein-Verlag, Basel.
- Neue chinesische Farbendrucke aus der Zehnbambushalle. Mit sechzehn farbigen Faksimiles. Holbein-Verlag, Basel.
- Chinesische Farbendrucke der Gegenwart. Mit sechzehn farbigen Faksimiles. Holbein-Verlag, Basel.
- Chinesisches Gedichtpapier vom Meister der Zehnbambushalle. Mit vierundzwanzig farbigen Faksimiles. Holbein-Verlag, Basel.

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